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TUNE

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

**BLUES
AFFAIR**

**Matt
Smith**

**Mr.
Bungle**

**MELT
BANANA**

**BEATLES
ANTHOLOGY**

**December
1995**



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Ed Mason



THE NEWS DESK

By: Bill Bangle

Hello! And a very Merry Christmas to you all, indeed! (Chanukah and Kwaanza, too!) There's still time to rush out and get your favorite music columnist a gift of his favorite music, ya know. (hint, hint). There's a good amount of stuff going on this month, both local and national, and lots to choose from to get your New Year's Eve groove on. So, let's check it out, you and I, shall we? Alrighty then...

LOCAL NEWS: Well, it's official, **deardarkhead** have just about completed their latest release. They've been working on it for the past few months and this recording debut of the new trio version of the band will be available after the new year. Look for a profile and interview with **deardarkhead**, one of our areas longest surviving original groups, next month!***In Tune** is scouting for original bands to take part in the next Showcase Night coming up real soon. If you'd like your band to be considered for this show send along a tape or CD and a bio to the address below.*Two press kits have been passed my way across the ol' News Desk this month. The first is from **The Boohogs** who are a fine, blues-based trio from Smithville who have recently reformed with the addition of a new drummer and are currently available for bookings. The original tunes from their demo cassette "**Writing On The Wall**" show a penchant for Texas rock style blues and the covers of "Hootchie Cootchie Man" and "Blues Before Sunrise" showcase their instrumental talents. Well worth a shot! To contact The Boohogs phone: **Tony Parker (609) 748-1636**. The second band is **Atlantis**, a prog/metal outfit sporting unusual (at least for South Jersey) musical maturity who are based out of Egg Harbor Township and who've played a number of high profile gigs over the past year including the **Uncle Floyd Show**. Atlantis can be reached c/o **Jeff Cornell, 4 Fairview Dr. Egg Harbor Township, N.J. 08234***Good news for jazz fans in our neighborhood! **Jay Glover**, a former manager for organist **Larry Young** who has recorded with **Miles Davis** and **Tony Williams' Lifetime** among others, will be starting a jazz program at Stockton's WLFR. Jay turned down a spot on the roster of Temple University's **Jazz 90 WRTI** to join forces with 'LFR. The program will air Tuesdays from 8AM until 12 Noon and will feature guest appearances by jazz luminaries-the first of which may just be **George Benson!** Keep your dial tuned to **91.7 FM** for more details.

NATIONAL NEWS: Boy! The big ones are just dropping like flies these days. Famed eclectic trumpeter **Don Cherry** died of liver failure in Malaga, Spain on Oct. 18th. Meanwhile, over the Thanksgiving weekend, legendary R & B singer **Junior Walker** passed on as did **Led Zeppelin's** more than infamous road manager **Peter Grant** both of natural causes.*On the eve of their first full tour in four years yet another tragedy befell **The Red Hot Chili Peppers** as drummer **Chad Smith** broke his arm while playing baseball and delaying the tour for at least three months. Meanwhile, toddler rockers **Silverchair**, who were slated to open for the

Chilis have embarked on their own headlining club tour which should come through Asbury Park. Hey, are those kids even old enough to be in a bar?*Unbelievable, yet still it's true. Several European concert promoters are actually suing the estate of the late **Kurt Cobain** claiming that they lost thousands of dollars due to the cancellation of **Nirvana** shows following Cobain's drug overdose which were not made up due to his subsequent suicide. The maggots.*More silliness; **Michael Jackson** is seeking to sell off his rights to the entire **Beatles** catalogue (I presume to defray the cost of dispelling his public image as a child molester) to **Sony Music** for a sum of \$100 million. Jackson outbid **Paul McCartney** for rights to the catalogue in 1985 and proceeded to sell the songs off for use in many a commercial venture. There is conjecture as to whether McCartney will attempt, once more, to gain control of his past music.*A series of syndicated radio shorts focusing on the history of rock and roll will debut later in 1996 hosted by **Public Image Ltd.** frontman and former Sex Pistol **Johnny "Rotten" Lydon**. As those who are familiar with Lydon may have already guessed, he doesn't spare the rod, giving tongue lashings to all the bloated sacred cows he gets his hands on.*Speaking of tongue lashings **Madonna** has, on at least two separate occasions this month, had some harsh words for such contemporaries as **Meriah Carey** and **Courtney Love**. Cat fight!***Infinity Broadcasting** has begun to settle up with the government by paying off over \$1 million dollars in fines to the FCC which were incurred in the much lauded **Howard Stern** affair.*Holy Cow! With only two new songs, their first in twenty five years, the **Beatles** have completely overshadowed every massive display the **Rolling Stones** have produced since the **Steel Wheels** tour (let alone the entire seventies and eighties). **Mick Jagger** has, in quite a few interviews, has tried to downplay the Beatle re-mania but really to no avail. Sorry, Mick!*It's the meeting of the titans. **Patti Smith** has been joining **Bob Dylan** on tour this month. Huge.* And, it looks as though the **Jayhawks** may be breaking up but no further details or confirmation was available at press time.

RELEASES: Rockers seem to all be riding the sine waves these days what with a rash of CD Rom and CD plus releases by artists including; **Primus**, **Phish**, **Spinal Tap**, **Soundgarden**, **Alice In Chains**, **Rolling Stones**, **Aerosmith**, **Monster Magnet**, etc. and many others being rushed to the market right now. But beware young buyer, the rumblings are that CD Rom is a transitional technology and with the leaps and bounds being made in technology this newest bit of expensive merchandise can easily run the same course as eight track tapes!*Lots of good news for space rock/prog fans as **Hawkwind** are releasing a plethora of discs on their newly christened self reliant label **Emergency Broadcast System** (dist. in the U.S. by Griffin music) including; **Capt. Rizz's "Manifesto"** a free-the-weed tirade space rapper, a new solo release by H'wind leader **Dave Brock** ("Strange

Trips And Pipe Dreams"), a spacy/ambient outing by H'wind's alter egos **Psychedelic Warlords ("White Zone")**, and a 25th anniversary album by Hawkwind themselves ("Alien-4"). **King Crimson** axeman **Adrian Belew** has released his experimental "**Guitar As Orchestra**" album, no doubt expanding on the MIDI guitar work he hinted at on Crimson's latest release. **Julian Cope** has released his newest offering of psychedelic pop "**20 Mothers**", as well as penning a loving history of the German space/prog rock bands such as **Neu**, **Can**, and **Kraftwerk** which have long influenced his own work so strongly entitled "**Krautrocksampler**". And, the Ozric Tentacles have released their fourteenth effort in ten years entitled "**Become The Other**" on their own **Dovetail** label which features new members Rad and Seaweed who replaced Joie Hinton and Merv Peplar who moved on to peruse their side project **Eat Static** on a full time basis. Unfortunately the Ozrics have been dropped by their U.S. distributor **I.R.S.** so the album will only be available through mail order. Those interested should contact: **The Music Broker 2938 Biddle Ave. Wyandotte, MI. 48192 (313) 284-1598*** The Boss is back in the business of making music again. **Bruce Springsteen** has just released "**The Ghost Of Tom Joad**" and is promoting it with a series of solo acoustic performances as well as sitting in with just about everyone in New Jersey. Back to the roots you go!***Paul Westerberg**, former leader of the seminal post punk band **The Replacements** is also getting back to basics and is in the midst of recording a new album of largely acoustic numbers.*A four song collection of unreleased works from the **Neil Young/Pearl Jam** Mirrorball sessions, "**Mirkinball**", has been released just in time for X-mas*A new collection of **Stevie Ray Vaughn** songs has come out with the "buy me" hook of one never-before-released cover of the Beatles' "Taxman". I should think Stevie is spinning in his grave just about now.***Rick Rubin**, the producer with the Midas touch, is currently working with '60's folkie **Donovan** on his comeback album which should be out in '96 sometime.*On the box set trail **Velvet Underground**, much in vogue with the college set these days, have released "**Peel Slowly And See**" a five disc retrospective on Polydor while **Def Jam Records**, maker of such monsters as **The Beastie Boys, Run DMC, and L.L. Cool J** will issue a box set of greatest hits from all its artists in honor of its 10th anniversary.*Ultra-mega hardcore and all around circus geek freak show (and, by the way, very, very dead) punk singer **G.G. Allin's** classic first album, 1980's "**Always Was, Is, And Always Shall Be**", will see reissue on CD on Halycon Records this month***Anthrax** unveiled their newest release featuring new singer **John Bush** this month entitled "**Stomp 442**" and are receiving much critical acclaim*And, finally, with its lead singer fresh out of rehab **Alice In Chains** has comeback from the jaws of oblivion with its self titled new album, their strongest release to date!

SHOWS: I think by the time you read this bit most of the cool stuff happening this month will have passed since most bands (with any sense at all) are taking their Christmas/Chanukah holiday so, let's just take a peek at what fabulous happenings you can choose from for New Years Eve

merriment and insanity. **Southside Johnny and the Asbury Jukes** will be at the Count Basie Theater in Red Bank, **Blues Traveler** is at the Roseland Ballroom in NYC while **Phish** will be at Madison Square Garden for two nights, the 30th and 31st. **From Good Homes** are also playing NYC at the Irving Plaza. Birch Hill in Old Bridge will host **Dream Theatre** on the 29th **Lita Ford** on the 28th, and **Pumpin' Ethyl** on the 31st. **Jimmy Carizzma & the Spiders** from 10pm to 1:30am and **Redheaded Stepchildren** will be at Crilley's Circle Tavern. **Monster Magnet** will be at the Trocadero in Philly while, across town the Asylum will feature its first annual Rubber Ball and Fetishfest.

WRAPUP: That's about all for December and I hope you're looking forward to 1996 as I am. There'll be a whole lot of good music coming out in the new year and, hopefully, we can put this year of the copycat bands the hell behind us and move toward something fresh and interesting. Let's all make those New Year's resolutions together: "In 1996 I promise to spend more time practicing my instrument, I promise to write more songs, I promise not to argue with the lead guitarist (even tho' he might be an arrogant and egotistical bastard), I promise to go to more local shows, I promise to support my local musicians, I promise to not cover any Pearl Jam, Nirvana, Stone Temple Pilots, Grateful Dead or Hootie and the Blowfish songs, and...I promise to faithfully read **In Tune** every month and, maybe, even voice an opinion or two by writing to **The News Desk c/o In Tune P.O. Box 333 Northfield, N.J. 08225** or faxing (609) 485-0057." See ya next year, and remember: Don't waste your time preaching the converted, there's more of a challenge in turning on the clueless!!



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26 Parrotheads	

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THE SOCIOPATHS OF LEAST RESISTANCE

I usually confine myself to commenting on topics that have direct relevance to local issues within the music community. But, this being the season to be jolly and all, I thought I'd offer up a somewhat larger package this month. In the end, it does bear on items and persons local, and those of you who try to prove that you have balls of steel by acting like fools on stage should put your so-called courage to the test and hold yourself up to *this* mirror, because the odds are, you won't Re what you see. I take no credit for describing the concepts below, but I am neither ignorant enough or stupid enough to ignore what they indicate about a number of "artists."

The late author/philosopher Ayn Rand has written on a concept referred to as a "sense of life" within a work or body of work. In her book *Philosophy: Who Needs It?*, for example, she writes at length about the European sense of life vs. the American sense of life. A European, as described in the book, lives emotionally in a world made by others, never knowing clearly by whom. Thus, Europeans seek and accept their place within that world. Americans, she writes, have an attitude that looks at the world as a new thing for each individual at the moment of birth, and that such an individual is free to win that world. She writes further that the culture of a worn out and crumbling Europe is rife with mysticism, lethargic resignation, and a cult of suffering. The idea that misery and impotence are fated to humans and that unhappiness is "the hallmark of a sensitive spirit" is of no use in the United States...or shouldn't be. (By the way, Rand was European.)

Rand continues her elaboration by pointing out that Americans generally had a saving grace: common sense. She says that American's have traditionally been the most reality-oriented people on earth. They have generally taken the direct approach by facing the unknown and making it explicitly known. They have not generally cried and whined and thrown temper tantrums. They have expressed ideas opposite of the prevailing world trends and done something about their own worlds on an individual basis or in *ad hoc* groups that cease to exist once the problem in question is resolved.

But whether through involvement in European wars, the British "invasion" of music or cultural exchange via the internet, the European attitude, like a rotten apple in a barrel, has infested us here in the States. And that attitude has in the process, affected the popular arts, including music, all the way down to the local level.

Just for openers, the British act the Sex Pistols were the very embodiment of rage, which is the impotent person's most emphatic emotion. And if you believe at the base of all things that you are impotent, then you will act like it, and you have handed your life over to chance, like some

baby whining in a playpen who can only hope that his parents are decent folks and won't beat him/her. He or she is loud, but helpless. Today in America, we get Nine Inch Nails as the poster child/children for this attitude. It's not just show business. The attitude is indicative of the very deepest and fundamental philosophical beliefs of one Trent Reznor. But he is only one example. Local acts copy these idiots mindlessly.

Great and constructive statements do not have their roots in rage and helplessness. They have their roots in hope and the belief in oneself that he or she can recognize a way to elevate us from the mud and express it in art. Let's face it, any behavior consistent with rage is by its very nature sociopathic, one step short of psychopathic.

If we are to get on the right track and save what is left of meaningful expression, then we must resist sociopathy. Unfortunately, enough of us lay down and justify or explain or defend sociopathic utterances that this attitude is surviving and growing. It's high time to resist the sociopaths.

There. I've said it. Don't bother to take the time to write to me and tell me I don't understand, etc. blah ... blah ... blah... Just shut up and think. I've got too much history on my side. Happy holidays.

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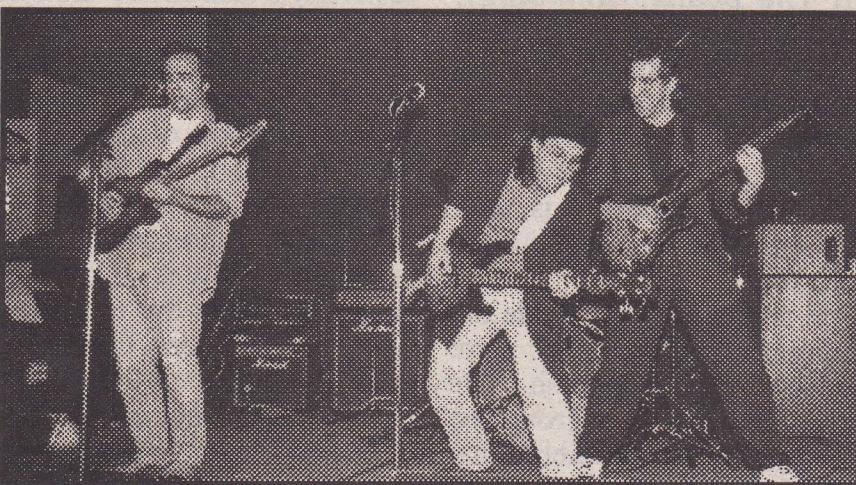
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HOME AT LAST'S NEXT ALBUM NEARS COMPLETION; MIXDOWN TO BEGIN SHORTLY

Smiling Moose Recordings has announced that "Nobody's Business" along with the possible inclusion of 3 extra tracks on the CD only which were 4 track demos of older but unreleased tunes: "Laughing In Your Face," "Too Much Trouble" and "The Big Goodbye."

Home At Last has completed the recording phase of their next CD (*Perfectly Good Cigar*) and that following final listenings to determine content, mixdown will commence at the Moosefarm. This is expected to take between six and eight weeks. Release is now projected for late Spring 1996.

Scheduled for release on the CD are 9 new songs: "Life By Numbers," "Over," "The Prison," "What She Doesn't Say," "Pretty Soon," "I Am Here," "Where's The Party? ", "I'm Sorry" and



group appears unannounced at one or two unnamed local venues. Stay tuned to *In Tune* for further details as they become available.



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THE BEATLES ANTHOLOGY: ALL TOGETHER NOW

by Bruce Pike

It wasn't flawless. It didn't answer all the questions. But If *The Beatles Anthology*, broadcast on ABC television over three evenings in November, is not the "definitive lockout version" Paul McCartney envisioned when the documentary was conceived, it will remain one of the most entertaining and most valuable for musical historians decades from now. It is, after all, "The Beatles by The Beatles" and as such very personal and accurate.

No documentary on music has ever made the process of songwriting and making music more clear and understandable to the layperson. The psychological stresses of being in a group are also presented in a way that is extremely clear and focused, especially in the *Let It Be* film footage wisely included.

It also becomes clear that, far from the original explanations concerning the Beatles' discontinuation of touring (i.e., recording music that was difficult to perform live) it was the other way around. They stopped touring because they couldn't hear, their lives were increasingly endangered and their sanity threatened. Once they gave up touring, their music became weirder, and their personal lives, once bonded by the rigors of live performances, were very different and began tearing at the fabric of their unity.

The speakers for most of the six-hour history are McCartney, George Harrison and Ringo Starr (interviewed separately and together over the past two years) and John Lennon (taken from interviews done at various points in his all-too-short life). Few others speak to us, save for those intimately involved with the career and work of the Beatles (George Martin, Brian Epstein, Neil Aspinall and Derek Taylor) and this is, after all, as it should be.

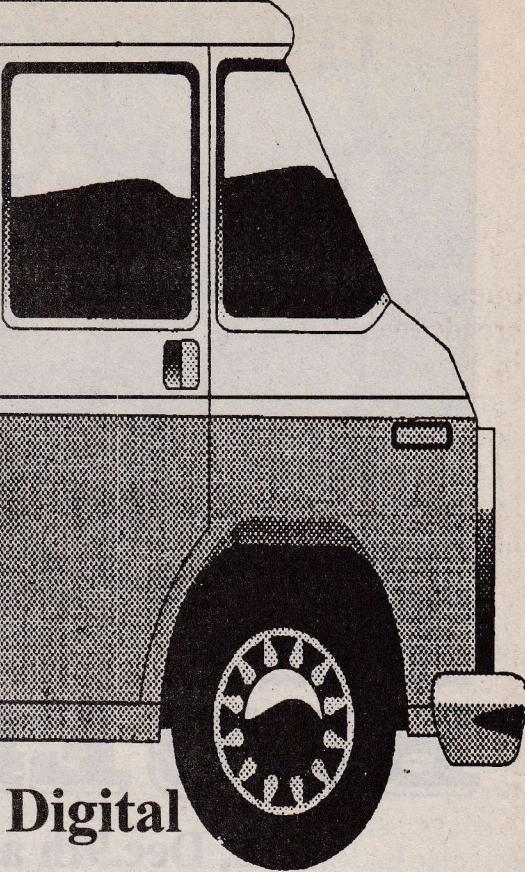
And speak they do, on everything from their earliest days with Pete Best and Stu Sutcliffe, to the new "reunion" on two brand new songs, John Lennon in tow via the magic of technology.

But why now, after almost forty years, does it still matter about the Beatles? Why this mega-

television program concerning the careers of yesterday's teen Idols? Lots of reasons emerge, among them, nostalgia for days gone by, and of course, bucks. But more than these obvious reasons, the Beatles were the most important group of their time, and remain the most important and influential group in rock history. The list of Innovations and inventions would fill this magazine. They invented the rock tour as we know it. They were the catalyst for an explosion in the recording industry. They were far more than their music. They were at the center of a cultural revolution the likes of which we are not likely to see again. They changed everything and made possible everything we hear today, be it for good or ill. They remain a testament to the idea that talent wins, and that genius survives the ages. They began as street toughs and ended as the benchmark by which all others would be judged. They were controversial and popular and acclaimed all at once. They remain so all these years later.

And now, with this film, we get two new Beatles songs penned in 1977 by John Lennon, added to and reconstructed from his personal demos by the remaining three Beatles. They are not revolutionary now. "Free As A Bird" recalls the "white album" and *Abbey Road* in its assemblage and delivery. "Real Love" is almost a Harrison vehicle. The playing is competent, the vocals impeccable, the editing seamless. At first, one is almost disappointed by their simplicity. In retrospect, however, that is what their long suit was. The songs are not out of place in their massive catalogue of musical genius. And in the end, it's good to have a couple more of their songs to listen to, regardless of how the work was done. The videos speak for themselves. (How many Beatles references can you find in the "Free As a Bird" video?) In all, it was tremendously done, and of great value. It shows us all from whence we came. And maybe a bit of where we're going as well. Cheers!

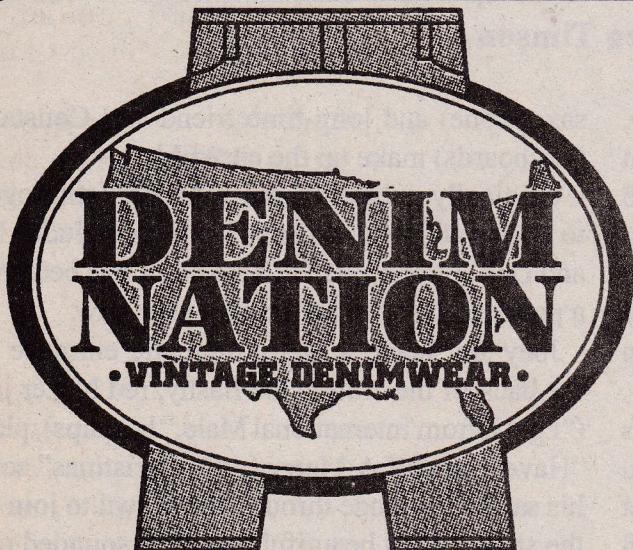
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BLUES AFFAIR

Sat., Dec. 9th at Fat Jack's B-B-Q & Blues
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By Meg Timson

If you missed "BLUES AFFAIR" on Saturday, December 9, 1995 at Fat Jack's, make a resolution for the New Year to try to catch them in February '96 when they are tentatively scheduled to return. Bring yourself, your friends, your mom and dad and even your grand parents. Everybody will undoubtedly enjoy themselves as these guys put on quite an entertaining show for an audience of all ages.

When I have gone to blues clubs to listen to blues bands, I must admit that although I've never been disappointed, I have found myself thinking things get just a little repetitive sometimes. Not so with BLUES AFFAIR. This was a tight outfit, as familiar with the music they perform as they were with each other, and so it came to no surprise, after hearing them, to learn that three of the band members are brothers and frontman Joey Joy is their brother-in-law. Hence, the familiarity. Mike, Matt and Greg Juliano (drums/vocals, killer lead guitar and bass extraordinaire, respectively) along with Joey Joy (lead vocals/

saxophone) and long-time friend Ted Constantine (keyboards) make up the ensemble.

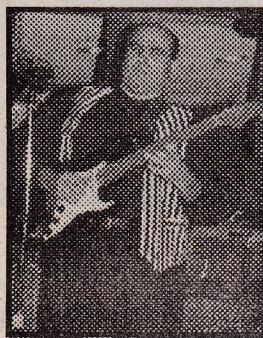
Originally dubbed "Family Affair" (still together to play weddings and such - which includes Mom and Dad Juliano), BLUES AFFAIR has been riding a pretty busy wave for about a year now.

Joey Joy made a pretty dramatic entrance from the back of the club in his flashy, red blazer jacket ("I got it from International Male," he quips), playing "Have Yourself A Merry Little Christmas" solo on his sax as he strode through the crowd to join in on the stage. (How beautiful that song sounded on the saxophone!!) Then the guys started jammin'. A lot of their tunes were covers - stretching from Albert Collins to Stevie Ray. But they injected a little funk now and then which abandoned any "fears" I may have had of repetitiveness. The more upbeat tunes got the crowd off their buns and on their feet on the dance floor, clappin' and dancin', hootin' and hollerin' and generally having a real good time.

During the show, Mom (Josephine Juliano - "Big Mama Joe" as they referred to her) even jumped behind the microphone to belt out a couple of tunes ("Bill Bailey" and "Ain't Misbehavin"). She seemed a natural on stage to a very receptive crowd. Talking to her later, I gained some insight about the members of BLUES AFFAIR. As "Big Mama Joe" puts it: "We like to portray ourselves as a family that can communicate

Joey Joy

with each other despite the generation gap." She added that the guys are all self-taught, never having had a formal music lesson and, oh - they don't drink or smoke. (Sorry guys - hope you're not blushing. Mom sounded so genuinely proud of



Matt Juliano

you, I just had to include this little bit of info.) Mom and Dad are very proud, deservedly so. BLUES AFFAIR was quite a treat, especially Michael (drums), whose vocal capabilities were

as diverse as their

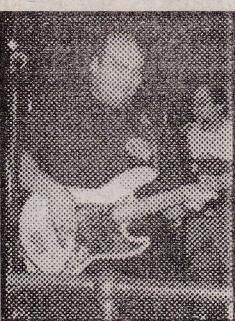
repertoire. (Especially favorable was his cover of "When A Man Loves A Woman," facial expressions and all!)

If you keep your ears and eyes

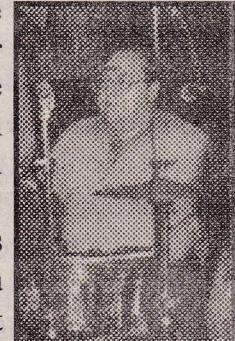


Ted Constantine

open, you can find out when in February to catch BLUES AFFAIR at Fat Jack's when they should be appearing again. You won't want to miss them. They truly are (forgive me....) AN AFFAIR to REMEMBER.



Greg Juliano



Mike Juliano

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December-January Calendar

- FRI. DEC 22 - Jerry Walker
- SAT. DEC 23 - Floyd Hunter Band
- FRI. DEC 29 - George & George
- SAT. DEC 30 - Pocket Change
- FRI. JAN 5 - Floyd Hunter Band
- SAT. JAN 6 - Mo's Better Blues
- FRI. JAN 12 - Herd of Blues
- SAT. JAN 13 - B.B. Klein
- FRI. JAN 19 - Lenny & The Soul Senders
- SAT. JAN 20 - Lenny & The Soul Senders
- FRI. JAN 26 - Clayton West
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MR. BUNGLE

Live at the Trocadero

Phila., Pa.

Tuesday November 28th, 1995

By Bill Bungle

Generally, when people speak about Mr. Bungle they often say "Oh yeah, that's the band with that guy from Faith No More, right?" And the usual reply from a Mr. Bungle fan would go something like "Oh, that's the band Faith No More stole the singer from." While Mike Patton may well be the most notable of the members of Mr. Bungle, this is certainly no collection of sidemen helping showcase a rock star by any means. Even though Patton's involvement in FNM may have been instrumental in their being signed to Warner Bros. the fact remains that Mr. Bungle has been around for quite a while, though an East Coast tour by the band is a rarity. Needless to say I, being a Mr. Bungle fan, was fairly psyched out of my damn wits to be within a hundred miles of this show, let alone hanging from the balcony railing wide-eyed and drooling.



Melt Banana

As if we, as an audience, were the child expected to eat a plate of brussel sprouts before receiving our ice cream we had to endure the opening act. Melt Banana, a four piece outfit from Tokyo, Japan, were foisted upon us for some

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strange reason still unknown in the cosmic picture. One would think an opening act should warm up an audience and ready their musical palates for the main course. Well let me put it this way; Frank Zappa once titled a jam the



Mr. Bungle

Mothers did with Yoko Ono and John Lennon at the Filmore East in 1971 as "A Short Eternity With Yoko Ono" (available on "Playground Psychotics" on Ryko/Pumpkin) and that only lasted about six minutes, tops. Melt Banana's set lasted roughly fourty minutes (though it *did* quite seem like an eternity) and would rank up there among the top five most heinous musical experiences of my life. This band banged out the same repetitive, soulless, drone while the singer (this term being used loosely) shrieked and wailed some unintelligible gibberish at ear piercing volume. Normally I can get into the odd and noisy but only if it's done well. The plus side was they provided a bit of comic relief as the running joke among the audience for the rest of the night.

IN-TUNE

DECEMBER 1995

Meanwhile, in the inner sanctum of the Troc backstage area the "Cosmic Commander Of Wrestling" prepared to bring the band out. "You're all a bunch of lowlife idiots, and don't deserve the fine artists who are about to play for you!!" the CCW lambasted us as the seven costumed and masked musicians took their places behind a rather impressive collection of drums, percussion, keyboards and other implements of destruction. I don't think even he knew how right he was. Among those of us who came prepared to experience Mr. Bungle in all their mutant glory were the usual array of "alternative" style jar heads, tanked to the gills and looking to mosh themselves into oblivion. They were happy for the first five minutes, or so, as the band banged out some demented circus music. But, as Mr. Bungle tried to delve into some areas of the avant garde, subtlety was lost on many in the pit who began to scream out for songs from the first album like "My Ass Is On Fire" and "Squeeze Me Macaroni" uncaring that some of us may actually be trying to *listen*. Though bassist Trevor Roy Dunn was moved to flip the ne'r do wells off once or twice, on the whole the band was non-plussed by the display and carried on through an array of cuts from their albums slipping and sliding easily through a jungle of genres at one minute ripping a funky thrash and the next quietly paying the likes of Ornette Coleman and Sun Ra their due with songs like "Chemical Marriage" and "Desert Search For Techno Allah" standing out. Patton showed his ability to use his voice as an improvisational instrument as he switched quickly through an array of various microphones, lyrics becoming only an after thought to sound on cuts like "Everyone I Went To High School With Is Dead" and even a stab at the opus "The Bends." Even the hammerheads got what they wanted as "Quote Unquote came around eventually, though they showed their true stripe by being most excited by the set closing version of Air Supply's "Waiting For The Weekend."

DECEMBER 1995

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IN TUNE GIRL OF THE MONTH - MAUREEN



DECEMBER 1995

IN-TUNE

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Crilley's

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24	25 Merry Christmas OPEN FOR BUSINESS 	26 9-11 pm Happy Hour	27 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	28 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11pm Happy Hour	29 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11pm Happy Hour	23 Christmas Party PARTNERS IN CRIME NO COVER
31	1 G.L. & The Front Nine 9 Peice Horn Band 9-11 Happy Hour NO COVER	2 G.L. & The Front Nine 9 Peice Horn Band 9-11 Happy Hour NO COVER	3 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	4 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11pm Happy Hour	5 DOUBLE BARREL RED ~ HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	6 POETS CRYSTAL ROXX RED ~ HEADED STEP CHILDREN NO COVER
7	8 G.L. & The Front Nine 9 Peice Horn Band 9-11 Happy Hour NO COVER	9 G.L. & The Front Nine 9 Peice Horn Band 9-11 Happy Hour NO COVER	10 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	11 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11pm Happy Hour	12 BANSHEE A.K.A. RED ~ HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	13 TBA

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C.D. REVIEWS



ALICE IN CHAINS

Artist: Alice In Chains

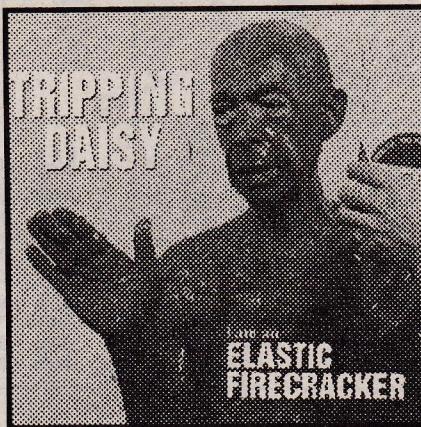
Label: Columbia

By Jim Santora Jr.

Seattle's come a long way in five years. It was five years ago that Alice In Chains invaded the metal world with "Facelift." Since that time, other Seattle bands have come and gone, but Alice In Chains have been the favorites (along with Pearl Jam) amongst the Seattle gang. With their fifth release simply titled "Alice In Chains," the alternametal, sludge rock sovereigns are back.

After 1993's successful "Jar of Flies," it's hard to see a band go back a step. Alice in Chains had put together an excellent disc of pure excellence. This disc, it's gone back a step. In fact, maybe two steps. Tracks like "Grind" and "Sludge Factory," are even sludgier than any of their previous material. The only bright spot for the disc is the vocal harmonizing of vocalist Layne Staley and guitarist Jerry Cantrell. Cantrell is still an excellent guitarist, but there is something clearly missing.

Overall, there is nothing excessively spectacular about this disc. Yes, it's Alice In Chains. However, like the three legged dog on the front cover, they are not moving as they could if they had a complete set of legs.



I AM AN ELASTIC FIRECRACKER

Artist: Tripping Daisy

Label: Island Records

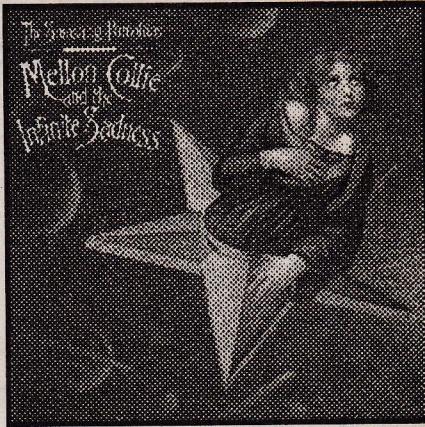
By Jim Santora Jr.

Tripping Daisy is lost in the 70's. Well, at least somewhere in the 70's. Their debut release, "I am an Elastic Firecracker," has them stuck somewhere between Cheap Trick, Weezer and Bob Mould.

Opening with "Rocketpop," Tripping Daisy is stuck in the 70's with H.R. Pufnstuf's says vocalist Tim DeLaughter. They continue on their Weezer-esque ride through "I Got A Girl," which through all the humorous lyrics, comes out sounding like Bob Mould/Sugar era vocals and guitars featured by Wes Berggren.

Other tracks like "Piranah," "Motivation" and "Same Dress, New Day" (which has a Soul Asylum vibe), contain a pure rock vibe combined with different effects to give Tripping Daisy a sound clearly their own. On "Noose," Berggren's voice goes on an effects box ride. In fact, it's Berggren's voice, whether silly or serious, is a major asset to the Tripping Daisy sound. Another track worth mentioning is "Trip Along," that features some excellent chorusing from beginning to end.

Tripping Daisy is a fun band with serious intentions, and "I am an Elastic Firecracker" is exploding with excitement.



MELLON COLLIE AND THE INFINITE SADNESS

Artist: The Smashing Pumpkins

Label: Virgin Records

Jim Santora Jr.

In the light that releasing double albums have been mostly a risk, it is surprising to see the Smashing Pumpkins latest, "Mellon Collie and the Infinite Sadness" as a landmark release. What Smashing Pumpkins have created is two discs worth of the band's artistic development. Showcasing the band's creativity that plays hand in hand with their sonic power.

On the first disc, which is titled "dawn to dusk," begins with a nice string arrangement on "Tonight, Tonight." Combined with the Pumpkins' energy, Billy Corgan and family create an almost Electric Light Orchestra meets alternative rock vibe that flows like waves in the ocean. The waves get rough through the sonic fury of other tracks like "Jellybelly" and "Bullet With Butterfly Wings," with "Bullet" clearly the best track. Corgan's words in "Bullet" are clearly to the point and come right to reality. Another track worth mentioning on disc one is "Love," that has that new wave fuzz going through the instruments and vocals.

On the second disc, titled "twilight to starlight" is more of the same. The furious crunch and sonic magic along with some artistic progressive rock that rivals some past dinosaurs. Some new twists are the Beatles vibe running through "They Only Come Out At Night." In regards to both discs, Smashing Pumpkins create a hodgepodge of progressive metal, art rock, folk and new wave sounds that fit perfectly like a puzzle. Smashing Pumpkins are so close to a great record, it's scary.

However, the Smashing Pumpkins are not done. They have more room to expand their sound. The dual guitar efforts of Corgan and James Iha are extraordinary and surpass anything the duo has done on any of their previous work. The rhythm work of bassist D'Arcy and drummer Jimmy Chamberlain has vastly improved. This is one band that takes heavy progressive rock and alternative rock, with a touch of other forms, and created a beautiful painting of musical masterpieces. The Smashing Pumpkins have even greater territories to cover, and "Mellon Collie" is the perfect statue of musical creativity.

DECEMBER 1995

Attention Bands:
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IN-TUNE

C.D. REVIEWS



DESIDERATUM

Artist: Synesthesia
Label: Hypnotic/Cleopatra
By Bill Bengle

For those of us who enjoy electronic music but who cannot stand those hip-and-trendy rave scenes or the aggressively grating electro/industrial mish-mash favored therein, but who aren't into the watered down banality of "New Age" the choices can seem few and far between. One outstanding alternative in the ambient category is Hypnotic's Synesthesia whose newest release, "Desideratum" is a gripping and compelling work.

Not just a collection of random blips and bleeps the music on this double disc is dark and nebulous and recalls in many ways the best of Tangerine Dream during the "Phaedra" period. Lengthy cuts like "Dark Core," "Andromedia," and "Orion Nebula" fill a room with deep bassy rumblings over which layers of understated percussion and vocal chants are woven together with various synth textures while retaining a sense of movement and purpose as they move from one theme to the next as they develop. Other cuts unfold at once, opening up like the petals of a flower revealing a rich sonic landscape without the use of distractible samples or vignettes. A prime example of this would be "Mosaic" or "Barred Spirals."

This is some of the best mood music for the stay at home types, dramatic and far beyond dance by a thousand light years. And best of all this is a two CD set, over 130 minutes of music, priced the same as any single disc, a bargain well worth the investment.

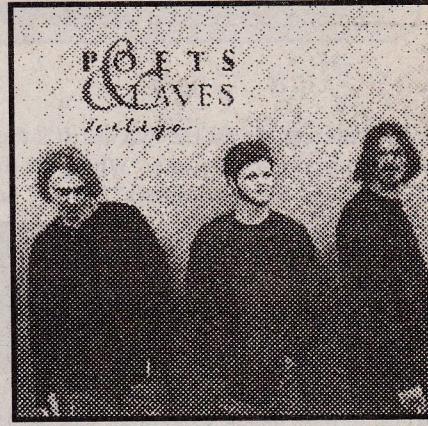


BING, BING, BING!

Artist: Charlie Hunter Trio
Label: Blue Note
By Bill Bengle

The Bay area has always been a breeding ground cutting edge music of every genre. And, in the face of an overwhelming trend of stagnant conservatism in the jazz world, San Francisco is again spearheading a wave of fresh and innovative bands and artists, of which the hands down leader is The Charlie Hunter Trio. A product of Berkeley Ca.'s public school system, one of the few schools who haven't cut music from their curriculum, Hunter brings a wide spectrum of influences to his music raising his guitar playing far above and beyond the standard Wes Montgomery style which cripples many of his contemporaries. Years of playing everything from blues, to rockabilly, to funk in a number of bands, as well as a stint as a student of Joe Satriani, helped lay the foundations while his time as a street performer in Europe and in Micheal Franti's Disposable Heros Of Hiphopriety project introduced many to his unconventional playing style. Amazingly enough Hunter covers both bass and guitar parts simultaneously on a custom built 8-string guitar and is backed by Berklee trained tenor saxophonist Dave Ellis and former Primus/Sausage drummer Jay Lane to round out the trio.

While "Bing, Bing, Bing" may be a slightly more slick recording when compared to their debut release "Charlie Hunter Trio" (recorded for Les Claypool's Prawn Song label at a cost of a mere \$100) it is no less exciting of a listen. Elements of rock, funk, and even hip-hop and "acid" jazz are woven throughout this disc's nine groove based tracks. A purist's nightmare to be sure, but they manage to swing with an authority equal to the classics. A brace of guest players add the textures of pedal steel, trombone, and clarinet to the mix on cuts like "Fistful Of Haggis", "Scrabbling For Purchase", and "Lazy Susan" while key tracks "Greasy Granny" and "Bullethead" showcase the abundant talent and style of the trio. And, while a cover version of Nirvana's "Come As You Are" may seem a little out of place on a jazz album it too swings righteously. The success of the Charlie Hunter Trio's second stage appearances at Lollapalooza could confirm the growing acceptance of jazz among the young rock & rollers and "alternative" types. This is definitely modern jazz for a modern audience!



VERTIGO

Artist: Poets & Slaves
Label: Xema Records
By Sam Ernst

One day I was driving in my car and this song came on the radio (*Air*). I was instantly entranced. Before the first chorus was over, I was singing along. As I was listening, I felt a chill up my spine. To experience such a moment as this is very special and I feel very fortunate to experience such a miracle. This song reminded of why I'm a musician and why I have such a love for music. The band hit true perfection with their song "Air."

When you set out to write a song whether you're a country, rock, jazz or blues band, whether it's a ballad or something fast, you can only hope or fathom that you can write a song like this. Out of the millions of bands out there today, very few ever reach the point of total musical and spiritual climax in any song they could ever take part in.

When the song was over I grabbed a pen to write down the name of the band so I could buy their CD.

It was shocking to learn this band was local. This band lends some hope to the South Jersey music scene.

Martin Trum is a true talent. His haunting voice and gifted ability to speak with his guitar left me with lasting inspiration. Martin has a truly amazing voice and his words and music have such intense passion; he obviously is Poets & Slaves.

The slower songs and acoustic "Face in the Crowd" really show Poets have a lot to offer when they're at their best. I think they still have a little growth needed to be shown in the future on some of their faster material. With songs like "Recover" they show the promise is there on the fast songs as well.

To sum everything up on this, I think they're a great band with a lot of great music to offer. They are definitely a band that you should catch live because I don't feel the CD does them the justice they deserve, but even on CD, they are well worth listening to.

If you ever wanted to support local music, then buy this CD. Not only are Poets & Slaves local, but they are also actually very talented.

THE BLUE WAVE

By Ron Stinson



Welcome to the BLUE WAVE! It's the holiday season and many people have asked me, "What gifts should I give my friends and relatives for the holidays?" Well I have come up with the latest hot Blues discs of 1995. A must have list for a Blue Christmas!

First on the list, ROOMFUL OF BLUES, Turn It On ! Turn It Up! (Bullseye Blues) **** This is New England's greatest Blues export which celebrates their 25th anniversary with a great rockin' Jump Blues album. Roomfull gives the listener a dose of tunes featuring a great horn section, and some original song writing done by Sugar Ray Norcia "Angry Woman" and Chris Vachon, "Turn It On!...". Throw in John Rossi's back beat with a tough rhythm section, and it's dance time! Cover's include: "Danger Zone" (Percy Mayfield); "Marie, Marie" (Larry Williams); and "Blind Love" (B.B. King).

THE SMOKIN' JOE KUBEK BAND, Cryin' For The Moon, Bullseye Blues **** 1/2 TEXAS BLUES at it's best! Smokin' Joe Kubek, is in a long line of guitarist from the Lone Star State, bringing his own style and sounds to the blues. Bnois King is one of the finest rhythm guitarists and vocalists in the business, with a smooth, soulful voice, with an edge as sharp as a two edged sword! The album is one of entirely original material. One of my favorite cuts is, If It's The Last Thing I Do, a slow, soulful ballad that is an example of how well Joe and Bnois play and drive each other. The collaboration of King and Kubek together with the rhythm section, makes this band one of the hottest on the blues scene.

JIMMY THACKERY AND THE DRIVERS, Wild Night Out! Blind Pig Records , *****. This is my favorite Live Blues Recording of the year! Jimmy was the main man in The Nighthawks, and later with The Assassins. This recording catches the essence of a "live" Thackery show, raw, intense blues and blues rock! The opening cut, "Wild Night Out" has a Muddy Waters Sound -- mojo rhythms and ripping blues guitar. Jimmy plays credence to two late, great Texans with the SRV approved "You Upset Me Baby" and the high energy cover of Freddie King's "The Stumble." Jimmy also does some of his own stuff such as" Empty Arms Motel", and "Edward's Blues".If You like Jimi Hendrix, you should hear the version of "Red House" which has been 'THACKARIZED.' All in all, This is a five star album and should be wrapped up for the stocking!

Other, very good CDs for the holidays are DAVE HOLE, Steel On Steel, ***** Alligator Records, LARRY GARNER, You Need To Live a Little, **** 1/2, Verve/ Gitanes , SUGAR BLUE, In

Your Eyes, ****, Alligator, and BILLY BRANCH , The Blues Keep Following Me Around. ***** Veerve/ Gitanes .

Enough of this, how about the local blues clubs this holiday season? Fat Jacks in Vineland has the most blues bands in the area. You can check out their band listings here in the In Tune ads. The Barn in Smithville will feature MO'S BETTER BLUES on December 16, and The DANNY EYER BAND will appear on Friday, December 22, with a TONE BOMBS reunion on the 5th and 6th of January. P.S. Last month I made a spelling mistake on the new bass player for the Danny Eyer Band. The new bass player is Michael Maiorano. (Sorry Mike!) We will be watching for the REBEL ROOSTERS also to be playing at the Black Cat!



Smiles and all, Mo's Better Blues struts their new line up
(Photo by Ron Stinson)

Well, this is a wrap! Just remember, NO BLUES IS BAD NEWS, and stay IN TUNE, See Ya!

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by BRUCE PIKE



ACOUSTIC BASS GUITARS

As many of you may know, my band Home At Last is in the process of recording a new CD to be called *Perfectly Good Cigar*. During this process, we decided to record three of the new songs acoustically. This of course, left me with the problem of abandoning my electric four string and going acoustic as well. As I was not about to delve into the unknown realms of the acoustic upright bass, I opted for the increasingly popular acoustic bass guitar. I soon discovered however, that these instruments have a lot of little quirks to compensate for.

First, the instrument itself is not very loud. This is because the body is not really large enough to produce the big sound of an upright. Since we were close miking the soundhole, plus using the built-in piezo pickup, this did not present a major problem. What did unnerve me a little was the tendency for the instrument to go through more changes physically than I was used to. This results in a kind of shifting action from hour to hour and from day to day. This is largely a function of the bridge being attached to a thin top rather than the usual plank of wood found in electric basses.

Finally there was the problem of the piezo pickup itself. The tendency of every one of these animals is that output will tend to vary from string to string. This problem must be resolved by adjusting the under bridge pickup. Even after proper adjustment (usually involving a shim and a backslanting of the pickup), some anomalies persist. I found that using a compressor at a ratio of about 3:1 plus a good equalizer solves most of the major problems in this area. If you have access to a parametric EQ, so much the better. For stage work, I recommend both miking and amplification through these aforementioned devices and good monitors. That way, you can play with a lower stage volume and avoid feedback problems.

The acoustic bass guitar is a great alternative to the upright for those used to playing the electric solidbody bass, but be aware that they are very different instruments. Have a great holiday season!

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Philadelphia Music Company & Hamer Guitars Present: Matt Smith

Monday, November 20, 1995

by Chewy

The Philadelphia Music Company (Cardiff, NJ) has had a long standing relationship with the musicians of South Jersey. Not only do they provide the equipment, repairs and teaching necessary for the locals to cut it in the music world but they also provide some of the best "clinics" around. This was the case most recently when Matt Smith pulled into town to show the folks a lick or two.

Matt Smith has been hailed as one of the best new blues guitarists of the east coast. Not only was his band voted as the "Best Blues Band (1991)" and "Best Rock Band (1991)," but Matt himself was voted "#1 Male Solo Artist (1990)" in "Metroland Magazine." So it was a real treat to have Mr. Smith visit the Jersey Shore on November 20th.

As a fairly good sized crowd (mostly male dominated) filled the drum room of the Philadelphia Music Company, Matt and a Hamer Guitar representative began the session. First up was an explanation of the Hamer Guitars. An excellent made and sounding instrument, Matt claims it's his favorite axe to use. A number of models were shown and demonstrated by Matt before being passed around to the audience for a *'hands on" experience. After a brief question and answer period about the construction, price and other important factors regarding guitar purchases, Matt got ready to show the crowd stuff. Playing along with practice tapes, he demonstrated the multitude of musically styles and sounds that he could pull from

the guitar. Ranging from slow folky blues to screaming metal he poured on the juice for the appreciative audience. After nearly an hour a break was taken in order to allow customers to browse around the store and take advantage of the great specials that were being offered for the occasion (the

don't call The Philadelphia Music Company the "King of Good Deals" for nothing!). As the group began to pour back into the room and all of the curious questions were answered the drawing for the door prizes commenced. (Thank you very much Bob!) Those lucky enough to be drawn from the pot walked away with a multitude of good things including T-shirts, a Matt Smith Band CD and of course a brand new acoustic Takamine guitar which was won by Phil Rello.

After nearly two hours of fun and music the clinic drew to a close with the purchasing and autographing of The Matt Smith Band's new release. You gotta love a place that brings an artist that has performed with the likes of B.B. King, Jeff Healey, Buddy Guy, Johnny Winter, Tower of Power and many more right to your backyard.

Thank you Philadelphia Music Company, Matt Smith, Hamer Guitars and *In Tune*, can't wait for the next one!

The Philadelphia Music Company is located at Harbor Town Plaza, Cardiff Circle, E.H.T. For further details, check out the ad on the back page.

DECEMBER 1995





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BAND CALENDARS

Orange Blossom Special

Hotline 629-5915

DEC

- 22 Uncle Mike's Country Pine Inn, Mays Landing
- 29 Brownies Lodge, Bargaintown
- 31 Anthony & Cleopatra's Catering, Williamstown (New Year's Eve Party)

MOMENTS NOTICE

Hotline 294-3228

DEC

- 22 The Gateway, LBI
- 31 The Gateway (New Year's Eve Party)

JAN

- 5 The Back Cabin, Manahawkin
- 13 Private Party
- 20 The Gateway

FEB

- 2 The Back Cabin

sunstream

DEC

- 31 Beach Bar, Brigantine (New Year's Eve Party)

YOOZ GUYZ the band?

DEC

- 31 Season's, Wildwood (New Year's Eve Party)

JAN

- Every Thurs. Tacony Billiard Room, Philly (beginning January 11th)

- 5 Tacony Billiard Room

- 20 The Shark Club, Vineland



The Fabulous Menzel Bros.

Hotline 748-1162

DEC

- 22 McGovern's, N.Y.C.

JAN

- 4 The Metro, Long Branch (with Solar Circus)
 - 5 McGovern's
- Beginning the 17th, Every Wed. The Pub At Stocton State College (N-Wing), Pomona (8:30-10:30pm)

- 19 McGovern's

FEB

- 2 McGovern's

Catnip Jones

for booking & info.

call 646-9193

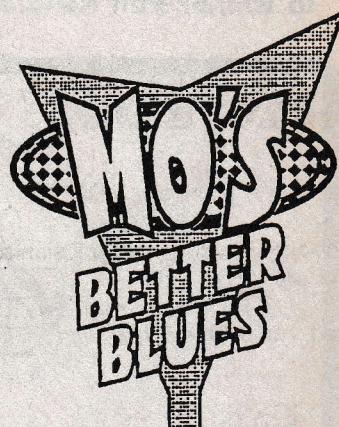
Every Thurs. High Point Inn, Absecon
In January Pitney Tavern (Call for dates)

Paul Toz

(of Catnip Jones)

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JAN

- 6 Fat Jack's BBQ & Blues, Vineland
- 12 The Barn, Smithville
- 20 Katie O'Brians, Hatton Twp.

FEB

- 3 Fat Jack's BBQ & Blues
- 10 Katie O'Brians

AKA

JAN

- 6 Brownies Lodge, Bargaintown
- 7 Brownies Lodge



P O E T S & S L A V E S

DEC

23 RT's, Collingswood

JAN

5 Chameleon Club, Lancaster, PA

6 Crilley's Circle Tavern, Brigantine

17 Tower Records, North East Philly
(In Store appearance - 4-6 pm)

17 J.C. Dobbs, Philly

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(609) 561-5409

DEC

23 Black Cat, Absecon (Special Holiday Reunion)

29 Black Cat

JAN

5 The Barn, Smithville

6 The Barn

7 Uncle Mike's Country Pine Inn, Mays Landing (4-8 pm)

13 Black Cat

14 The Greenbank Inn, Greenbank

27 Black Cat

eleven**e l e v e n**

FEB

10 The Shark Club, Vineland

BARE BONES

formerly High Risk
Hotline 569-1149

DEC

22 La Costa, Sea Isle

25 Schooners, Somers Point

29 Schooners

30 La Costa

JAN

5 La Costa

13 La Costa

19 Brownies Lodge, Bargaintown

20 Brownies

26 Schooners

27 La Costa

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TD Productions: (609) 889-1556**Every Wed. Crilley's Circle Tavern,
Brigantine

DEC

21 D.J.'s, Bridgeton

22 Brownies By The Bay, Somers Point
(10 pm - Get there early)

29 Crilley's Circle Tavern

31 Crilley's Circle Tavern (New Year's Eve Party)

JAN

2 The Red Bull, Cape May

6 Rosemore Pub, Wormister, PA

12 Rio Station, Rio Grande

19 D.J.'s

20 D.J.'s

30 South Beach, Margate

Susan & the Chain Gang

DEC

27 Club Shooters, Fairless Hills, PA

28 Club Winners, Philly (T.V. Showcase
to be aired in January on Philly 57)

30 Tycoons, Hammonton

SOUL CONTROL

DEC

30 Carleen's, Wilmington, DE

JAN

19 Bobby's Seafood House, Delaware County

FEB

24 Red, Hot & Blue, Cherry Hill

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DEC

22 The Barn, Smithville

31 Fat Jack's BBQ & Blues (New Year's Eve Party)

JAN

12 Schooners, Somers Point

19 The Barn

20 The Barn

26 Brownies Lodge, Bargaintown

THE RAGE

by Jim Santora Jr.

YOU CALL THAT A GREATEST HITS PACKAGE!!!

I can remember a time when you could pick up a REAL greatest hits album. I remember mine. The Monkees greatest hits. It had all of their hits. Let's face it, "Steppin Stone," and "Daydream Believer" were pure classics. I was about five years old at the time, and I have since bought hundreds of disc, tapes, etc. What I have seen in the last couple of years is a complete shame in regard to discs that give themselves the greatest hits label.

Let's start with the most obvious: Where are the hits? Go into a record store of your choice and look to a few artist's that you are familiar with. Now look at there greatest hits disc. Hey, wait a minute. One of the band's most popular songs is not on the disc. Instead, it is replaced with a lesser known song. There are plenty of discs that have this problem. Let's take for example the new Def Leppard greatest hits release "Vault 1980-1995." Now this disc has all the hits we would expect, "Photograph," "Pour Some Sugar On Me," as well as other notables. As I look down the list, I sense a problem. Like, where is "Women," the first single off 1988's "Hysteria" disc? Where is "Tonight," or "Make Love Like A Man"? I am sure many of you have experienced the same problems.

Now comes the second problem. Let's bring in a band (We will call them The Rage) to record company Z. The Rage makes a three disc deal with the company. The Rage makes it big and produces two hits. Their next album is not nearly as popular and has no clear cut hit. The Rage breaks up. A few years later, record company Z decides to make a cash cow out of the band and it's two hits. They come out with a greatest hits disc. This has become all too familiar with too many bands. Of course with different scenarios. Some bands have had say, one hit, over a period of ten years. So a company, or even the band decides to put out a greatest hits disc (Twisted Sister comes to mind). Some of these discs are just jokes and there should be no reason for them.

Third case: There are plenty of bands that have never had any hits, but have greatest hits packages. Some artists that come to mind are the new Misfits package and 1992's Game Theory package. They may be great for the underground fan, but is there even a

good remote reason to put it in the stores? However, after some deep thought, I have come up with the five worst, greatest hits discs that have ever been made. So, here goes nothing:

5. THE BANGLES GREATEST HITS: Let's see, the Bangles only had two discs and four hits. In fact, one of those comes from "Hazy Shade of Winter," that was not even on one of their discs.
4. REO SPEEDWAGON'S GREATEST HITS: This 1988 collection contained plenty of hits. Except two, in "The Key" and "Keep The Fire Burning," that both were top ten singles. Instead, we got a few tracks I did not even know they had a disc for.
3. A FLOCK OF SEAGULLS GREATEST HITS: Sorry guys. Two hits just do not cut it. In fact, I think there are only five songs on the disc, so I guess that would constitute a "Greatest Hits EP."
2. BLOWN TO SMITHREENS/THE BEST OF THE SMITHREENS: I hate to do this because I like The Smithereens. The first few songs are good, but it falls short. With only two hits (1989's "A Girl Like You" and 1991's "Too Much Passion"), It's hard to justify this release. A definite cash cow happening here.
1. THE BEST OF SLAUGHTER: When I heard Slaughter had a new disc, I could not wait to review it. When I saw it was a greatest hits package, I did not even bother to pick it up. They were MTV pinup boys with one huge smash with "Fly To The Angels" in 1989. Their next disc fell short to expectations and the band was dropped. The worst part about it. There are close to fourteen songs on this disc. Maybe a glam rocker's fantasy, but not today.

I hope I have brought my case to a point. That not all greatest hits discs are great at all. So beware for all greatest hits packages that are out there. Because you may not get what you pay for.

If you have any responses to my report please send them. I would like to here from you. You can send all responses to Jim Santora Jr./The Rage: 329 Greenville Rd., Pittsgrove NJ 08318.

Club Owner, Talent Buyers, Need not be; Victims of Performing Rights Organization

by John C. Stockhausen

They're back, and out in some force. They're the plague of club owners and talent buyers, and they are putting musicians out of work. Not with the force of law, mind you, but via strong-arm intimidation tactics. They supposedly represent the rights of "composers, authors, and publishers." They are representatives from ASCAP, or the American Society of Composers, Authors, and Publishers.

To understand who these fine folks are, musicians and club owners should first understand what they are not. First they do not represent a union of any kind. ASCAP is not a member of the AFL-CIO, the International, or of any other organization representing labor, nor do their activities fall under any heading covered by labor legislation. ASCAP is not a police force, nor do they have any status as a law enforcement organization. They cannot shut down a club, nor can they impose penalties by edicts or orders, no more than the Potato Chip Institute can.

What then, do these people actually do? In a nutshell, ASCAP is a performing rights organization. Their job is to collect and distribute royalties to song writers. Period. They are supposed to accomplish this task by taking random surveys of performances for profit. This entails samples of radio station playlists, jukebox usage of recordings, and concert hall and venue samplings. They do not have legal authority to demand fees or payments from anyone, without first proving that a significant number of performances of a given work have, in fact, taken place, and for profit at the expense of the copyright owner. And the works in question must be already administered by ASCAP. They are not the only performing rights organization in the world. Some of their representatives, however, may wish to have people believe otherwise.

Once all of this information has been gathered by your local ASCAP representative, and only after all of the above conditions are satisfied, may any kind of royalty assessment be made. Still, the question remains as to whom is actually liable for paying the fee? Since the working musician is the actual user of copyrighted material, it is ultimately the musician who profits by performing other composers' material in order to make a profit. However, since ASCAP does not wish to unduly burden performers, most likely because of an agreement with the Musician's Union (AFM) or other labor organizations, such as AFTRA, the fine folks at ASCAP take it upon themselves to get the club owners to ante up. Mind you, this cannot be done without the

above mentioned proofs having been established.

It should be emphasized that only after all of these conditions have been met, may payment be requested. That's right, requested. The club owner should, at this point, verify all of the information. If the representative provides anything less than this, the club owner has every legal right in the world to ask this representative to leave the premises and not darken his doorway again.

At this point, the typical "Man From ASCAP" will do one of two things. He may resort to outright threats of shutting down the club. Calmer, more reasonable ones, will no doubt invoke some sort of "fee schedule" which, of course, will not be presented to the club owner. There is, in fact, a fee schedule, and it's readily available from ASCAP. But paying performing rights fees according to this schedule is strictly optional. (See page 12 of ASCAP: The Facts, available from ASCAP, 1 Lincoln Plaza, New York, NY 10023.)

The representative knows that, in the rare event that he has a case against a particular club owner, it must be pursued through the courts. This will be very costly to him, and the actual fees collectible will be generally less than the cost of the suit, especially if the club is small and runs music only two or three nights a week.

This writer is a member of ASCAP, and as such, has knowledge that the recommendation is made to toss them out on their ears. Further, hiring of original bands who play their own music is also highly recommended. The club owner should also be aware that about 50 percent of copyrighted works are licensed not by ASCAP, but by BMI, and therefore, ASCAP has no right to collect fees from owners for those works, even if there are substantial performances of those works. Anyone harassed by these "royalty commandos" should not live in fear, because they provide work to hungry musicians. And musicians can help club owners by writing their own material, and audiences everywhere, should get off their insistence on hearing the latest hit by the Mars Band or whoever. Remember, folks, The Mars Band doesn't play material written by Jack Local; why should Jack Local's band have to play the latest Mar's song? The only reason it seems to be that the audience is too lame to hear something new, is unless it's been rammed down their throats on the radio. Remember, if you're not part of the solution, you're part of the problem. Support local bands, even when they start writing their own stuff. It's hard work to do that, and maybe they're just trying to save their jobs.

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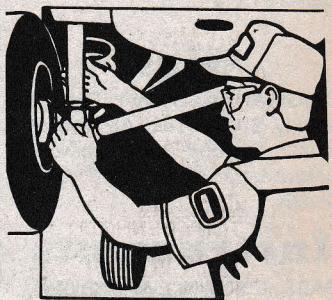
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December 29th - 31st

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